

Andrés Segovia
Classic Album
FOR
GUITAR
13

アンドレス セゴビア
クラシック・アルバム

Vol. 13 CONTENTS

Variations sur «Folia de España» et Fugue	Manuel M. Ponce	4
Caro mio ben	Tommaso Giordani	24
Dolente immagine di fille mia	Vincenzo Bellini	26

13. 目 次

スペインのフォリアによる変奏曲とフーガ	マヌエル M. ポンセ	4
カロ・ミオ・ベン	トマソ・ジョルダーニ	24
わたしの娘の悲しい面影	ヴィンチエンツオ・ベリーニ	26

A Andrés Segovia

Performance right reserved

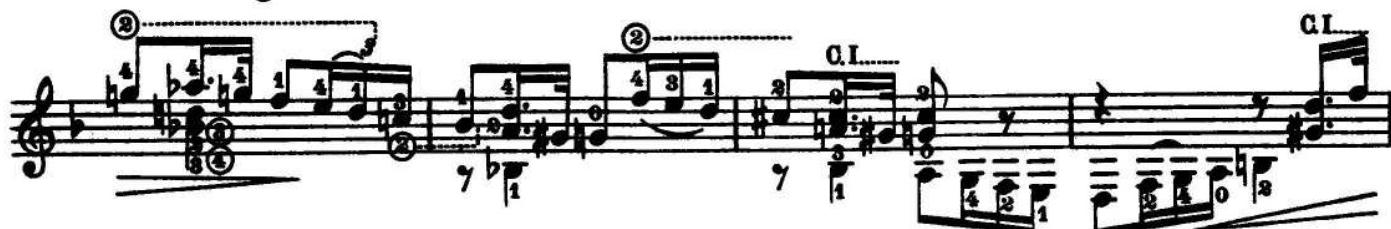
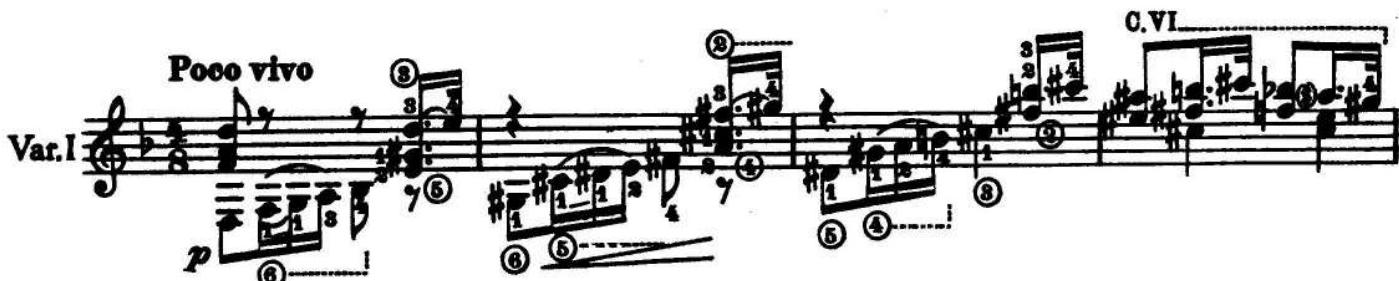
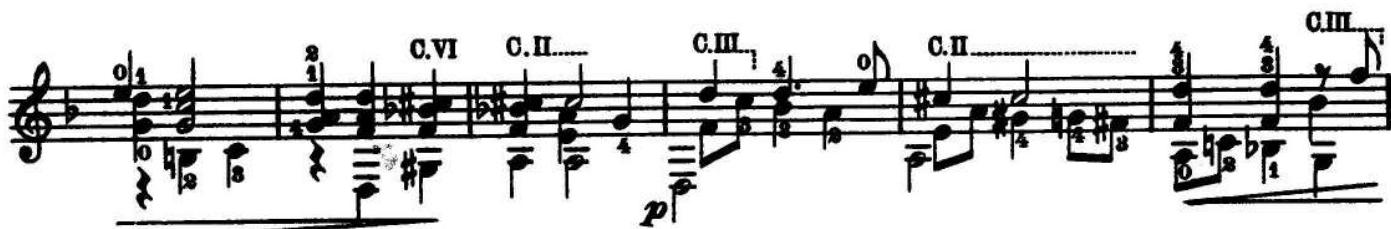
Variations sur « Folia de España » et Fugue

Fingered by
Andrés Segovia

Manuel M. Ponce
(1882 ~ 1948)

THEME

Lento

6^a en Re

C.VI

Allegretto mosso

Var.II

C.III

C.V

1 m a > p i > p i m p i > p
 C.I
 1 a m a 1 a m a
 1 a m a 1 a m a

1 a m a 1 a m a
 C.II 1 a m p i 1 a m a
 1 a m p i 1 a m a

1 a m a 1 a m a
 1 a m a 1 a m a

Lento
 Var. III
 p

C.V
 Arm.
 8os x x x
 Arm 8os x x x

Un po' agitato

Var. IV

C. III.

Andantino

Var. V

f

C. III.

C. III.

C. IV.

C.III.....

C.IV
C.IV
C.III
C.II
C.III
C.II

Allegretto expressivo

C.IV.....

Var.VI
C.II
C.IV
Var.VI
C.IV
C.VII
Arm 7
C.VIII
C.VI
poco rall.
C.VII
a tempo
p ritard.
tempo

Andante

Var.VII

C.IV.....

C.III.

C.III C.II

Moderato

Var.VIII

Arm.....

C.V.....

ff

animando

codiendo

C.VII.....

p.p

C.V.....

p.p

C.III.....

Arm.....

C.III.....

5 4 3 2 1 2 3 4 5 6 7 8 9 10 11 12

Andantino affettuoso

Var. IX

C. VI.....

animando

cresc.

poco rit.

a tempo

cediendo

C. VII

C. III

C. III

C. VI

Prestissimo

Var. X

C. I

f

p

The sheet music consists of six staves of musical notation for a solo instrument, likely flute or piccolo. The music is in common time (indicated by 'C') and uses a treble clef. The first staff begins with dynamic 'm' and fingerings '1 m' and '1 p'. The second staff starts with dynamic 'f' and fingerings '1 p'. The third staff begins with dynamic 'ff' and fingerings '1 m' and '2'. The fourth staff begins with dynamic 'f' and fingerings '1 p'. The fifth staff begins with dynamic 'f' and fingerings '1 p'. The sixth staff begins with dynamic 'p' and fingerings '1 p'. Various performance instructions are included: 'rall.' (rallentando) under the third staff, 'C.III' and 'C.II' above the fourth staff, and 'a tempo' above the fifth staff. The music concludes with a dynamic 'pp' at the end of the sixth staff.

Andantino

Var. XI

Var. XI

Animato ritmico

Var. XII

The image shows a page of sheet music for a guitar, consisting of six staves of musical notation. The music is written in common time, with a key signature of one flat. The first four staves are in standard staff notation, while the last two are in tablature. Various performance instructions are included throughout the piece, such as dynamic markings like 'f' (fortissimo), 'p' (pianissimo), and 'pp' (pianississimo); rhythmic markings like 'm' (muted) and 'rasg.' (scratches); and articulation marks like 'p' (pizzicato). There are also slurs and grace notes. The fifth staff begins with the instruction 'Sostenuto'. The sixth staff starts with 'Var. XIII' and includes a 'C.I.' (coda) section. The music is highly technical, requiring complex fingerings and strumming patterns.

Allegro non troppo

Var. XIV *p*

C.V. C.VII C.II

Allegro moderato energico

Var. XV *ff*

C.V. C.VII C.II

C.V. C.VII C.II

Moderato

Var. XVI

C.III..... C.V.....

p

2..... 2..... 2..... 2.....

2..... 2..... 2..... 2.....

2..... 2..... 2..... 2.....

2..... 2..... 2..... 2.....

C.III..... C.IV.....

cresc.

f

C.IX..... C.I.....

p

C.I..... C.II..... C.I.....

f

p

Musical score for a multi-instrument ensemble, consisting of seven staves of music. The staves are labeled from top to bottom: C.VI, C.V, C.V, ritard., C.VIII, C.V, C.III, and C.I.

C.VI: Dynamics include *p*, *ff*, and *C.VI*. Measures show various note patterns with circled numbers 1 through 8.

C.V: Dynamics include *p*. Measures show various note patterns with circled numbers 1 through 8.

ritard.: Dynamics include *p*. Measure shows a pattern with circled numbers 1 through 8, followed by *a tempo*.

C.VIII: Dynamics include *ff*. Measures show various note patterns with circled numbers 1 through 8.

C.V: Dynamics include *p*. Measures show various note patterns with circled numbers 1 through 8.

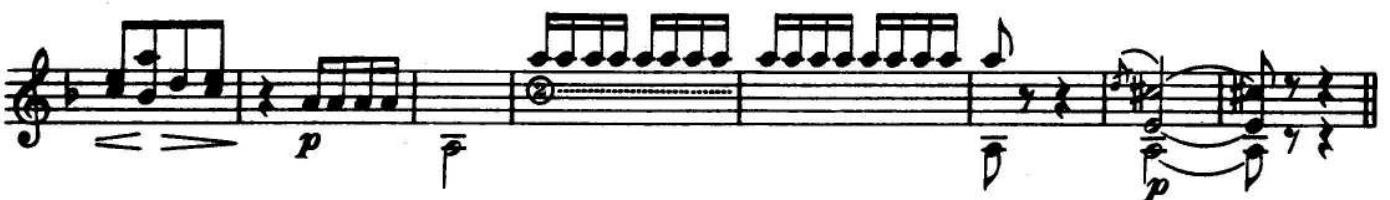
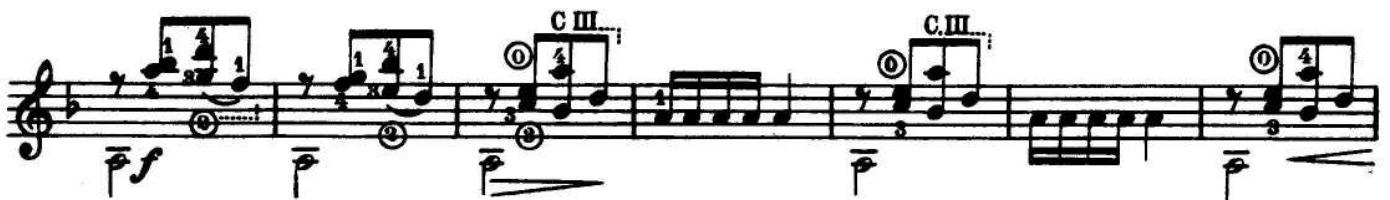
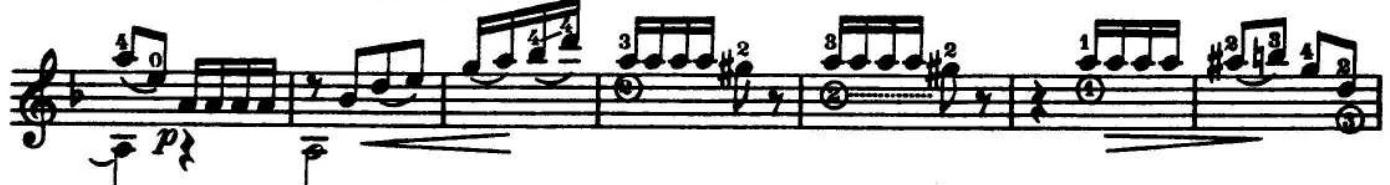
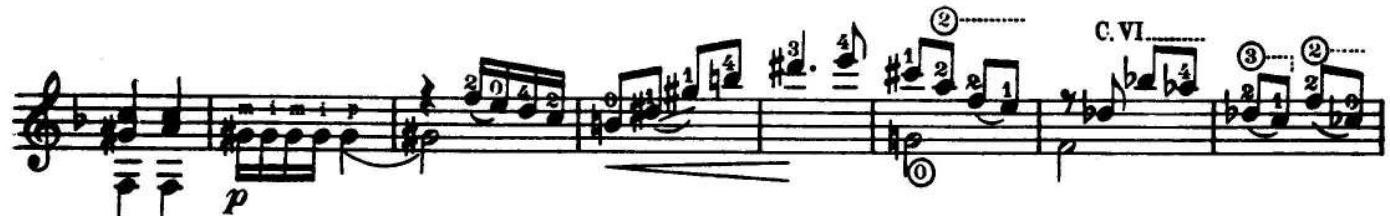
C.III: Measures show various note patterns.

C.I: Dynamics include *p* and *pp*. Measures show various note patterns with circled numbers 1 through 8, followed by *cediendo*.

Allegro ma non troppo

Var. XVII

The musical score consists of eight staves of music. Staff 1 (top) starts with a dynamic *p* and includes fingerings (3, 4, 5) and a grace note. Staff 2 contains measures labeled C.III, f, C.VI, and C.IV. Staff 3 features fingerings (3, 4, 5) and dynamics *p* and ff. Staff 4 shows a series of eighth-note patterns. Staff 5 begins with a dynamic ff. Staff 6 contains measures labeled calmo, ff, and leggero. Staff 7 ends with a dynamic *f*. Fingerings are indicated throughout the score.

Allegro scherzando**Vivo e marcato**

C.I.

C.V. C.VII. C.V.

C.VIII.

C.III.

Andante¹⁾

Var. XX

C.II.

C.III.

Attaca la Fuga

¹⁾ Les notes marquées ♦ sont des harmoniques 8^e

FUGA

Moderato

C.I C.III C.II

C.III.....

C.III.....

C.VIII..... C.VIII..... C.VIII.....

C.VI..... C.V.....

C.III.....

C.V

C.V

C.III.....

C.I.....

C.I.....

The image shows six staves of musical notation for a six-string guitar. The notation includes fingerings (e.g., 1, 2, 3, 4, 5, 6) and performance instructions such as 'cresc.' (crescendo). The staves are labeled C.I., C.II., C.III., C.V., and C.VII. The music consists of six measures per staff, with the first measure of each staff starting on a different note (C, D, E, F, G, A).

The musical score consists of six staves of piano music. The first staff begins with a dynamic of ***ff***. The second staff starts with a dynamic of ***cresc. molto***. The third staff includes labels for C.II, C.III, and C.XI. The fourth staff includes labels for C.XI, C.VIII, C.VII, C.VI, and C.III. The fifth staff ends with a dynamic of ***pp***. The sixth staff ends with a dynamic of ***fff*** and includes the instruction ***ritard. molto***.

Caro mio ben

Transcription for song and guitar
by Andrés Segovia

Tommaso Giordani
(1730~1806)

Larghetto ($\text{♩} = 60$)

Chant

Guitare *dolce*

Ca - ro mio ben, cre - di - mi al-men, sen - za di te lan - gui - sce il cor.

Ca - ro mio ben sen - za di te lan - gui - sce il cor.

Il tuo fe - del so - spir a o -

f >
 -gnor, ces - sa cru - del tan - to ri - - gor, ces - sa cru -
 C IV..... C II..... C II.....

 - del tan - to ri - gor, tan - to ri - gor. Ca - ro mio ben, cre - di - mi al -
 C II..... C VII.....

mf
 - men, sen - za di te lan - Gui - sce il cor. Ca - ro mio
 C IV..... C II.....

cresc.
 ben, cre - di - mi al - men, sen - za di te _____ $\frac{1}{2}$
 C V.....

p
 lan - Gui - sce il cor.
 C III..... C II..... C II.....

Dolente immagine di fille mia

Transcription for song and guitar
by Andrés Segovia

Vincenzo Bellini
(1801~1835)

Andante flebile

Chant

Guitare

Do-len-te im-ma - gi-ne di fil - le mí — a per-die si squal - li-da mi sie-diac-

can - to? Che più de - si - de-ri? Che più de - si - de-ri? Di rot - to Pian - to Jo sui tuo

C.VII C.VII C.VII C.V.....

ce - ne-re ver - sai fi - nor, Jo sui tuo ce - ne-re ver-sai fi - nor Jo sui tuo

C.III C.V.... C.III C.II

ce - ne-re ver-sai fi - nor so-sul - tuo ce - ne-re ver - sai - fi - nor

C. II

C.VIII C.VIII C.III Te-mi die im-me - mo-re de' sa-cri giu - ri Jo possa-ac
 -cen - der mi ad al - tra fa - ce, Jo possa-ac - cen - der-mi ad al - tra fa - ce? Om-bra bi
 fil - li-de, ri - po-sa im pa - ce ri - po-sa im pa - ce; Èi-ne-stiu gui - bil-le l'a-u-ti coar
 dor om-bra di fil - li-de, ri - po-sa in pa - ce; ri - po-sa in pa - ce Èi-ne-stin
 -gui - bi - le l'a-u-ti - coar - dor, Èi-ne - stin - gui - bi - le l'a-u-ti - coar - dor Èi-ne - stin -
 -gui - bi - le l'a-u - ti - coar - dor. C.VII C.VII